

# GRAND CONCERT PIECES

— FOR THE —

## LEFT HAND ALONE



(KUNKEL'S LEFT HAND)

BY

CHARLES KUNKEL

1. Sextette from Donizetti's "Lucia di Lammermoor" Paraphrase de Concert 1.50
2. Quartette from Verdi's "Rigoletto," Paraphrase de Concert. 1.50
3. Miserere from Verdi's "Il Trovatore" Paraphrase de Concert 1.50
4. Home, Sweet Home, (Bishop) Morceau de Concert. 1.50
5. The Banjo (Caprice Ethiopian) Morceau de Concert 1.50
6. Old Black Joe (Foster) Morceau de Concert. 1.50
7. Old Folks at Home (Foster) Morceau de Concert. 1.50

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## AUTHOR'S PREFACE.

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It has been the endeavor of the composer to avoid the serious faults generally found in compositions written for the left hand alone.

Such pieces have always savored more or less of charlatanism, because they have been written with the sole aim of dazzling through a display of finger dexterity. Musical value and intrinsic merit have been sacrificed—for ordinary, showy, cheap effects:—

Seeing the opportunities which left-hand compositions offer as a study to emphasize the *melody-notes*, when *melody* and *accompaniment* are played by the same hand, and the incalculable value they are as *pedal studies*, the author entered upon this field of writing.

Since incorrect pedaling is so much more conspicuous in left-hand pieces; in fact, since here comparatively minor *defects* become *glaring faults*, these transcriptions will necessarily awaken and stimulate an interest in *effective pedaling*. This vital point in the artistic rendition of piano music has been sadly neglected, even by many prominent musicians.

The present series of transcriptions of the great masterpieces, *Miserere* from Verdi's "Il Trovatore," Quartette from Verdi's "Rigoletto," Sextette from Donizetti's "Lucia di Lammermoor," etc., has been written with the view of combining *real music value* with great possibilities of technical development.

Hence it is to be hoped that they will receive a warm welcome, and become a desirable addition to the standard concert repertoire.

Charles F. Kunkel

# SEXTETTE.

FROM DONIZETTIS' LUCIA DI LAMMERMOOR.

Grand Concert Paraphrase.

for the

LEFT HAND ALONE.

by

CHARLES KUNKEL.

To my dear friend  
Ernest R. Kroeger.

## Prelude.

A Capriccio (*Capricious*)

Moderato ♩ — 92. (*Moderate speed*)

Meno mosso (*Slower*)

♩ — 60

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative

Tempo I.

♩ — 92

Meno mosso.

♩ — 60

## SEXTETTE.

Moderato. ♩ — 60. Cantabile (Singing.)

The musical score is written for piano and consists of four systems. The first system is marked 'Moderato. ♩ — 60.' and 'Cantabile (Singing.)'. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The music is written in a grand staff with a treble and bass clef. The first system includes tempo and meter markings. The music features arpeggiated chords and flowing sixteenth-note passages in both hands. Fingerings and dynamics (p) are indicated throughout.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and arpeggios. Dynamics include *p* and *f*.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics include *p* and *f*. Tempo marking *molto rit.* is present above the staff.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics include *pp* and *p*. Tempo marking *a tempo* is present above the staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics include *p*. Tempo marking *a tempo* is present above the staff.

*tre corde*  
(release soft pedal)

The first system of musical notation for 'tre corde' features a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The music consists of dense, rapid sixteenth-note chords in both hands, creating a shimmering texture. A large slur covers the entire system, and a 'release soft pedal' instruction is written below the bass staff.

The second system continues the 'tre corde' section with similar rapid sixteenth-note chords. A 'cresc.' (crescendo) marking is placed above the right hand. The texture remains dense and shimmering, with a large slur spanning the system.

The third system of musical notation shows a change in texture. The right hand features a 'rit.' (ritardando) marking and a 'marcato' (marked) instruction. The left hand continues with rapid sixteenth-note chords. A large slur covers the system.

*leggero* (lightly, swiftly)

The fourth system of musical notation is for the 'leggero' section. It begins with a 'molto rit.' (molto ritardando) marking. The right hand plays a series of rapid sixteenth-note chords, while the left hand plays a simpler accompaniment. A large slur covers the system.



*tre corde*

*cresc.*

*molto cresc.*    *accelerando (hasten the time)*    *cresc.*    *rit.*

*a tempo*

*Or thus*

Edition Kunkel.

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This page of musical notation is for a piano piece, likely in a minor key (three flats in the key signature). It consists of four systems of music, each with a grand staff (treble and bass clefs) and a single bass line. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. There are numerous trills (tr) and triplets (3) throughout. Dynamic markings include *cresc.*, *molto cresc.*, *accel.*, *cresc.*, and *rit.*. The page number 9 is in the top right corner. At the bottom center, there is a small number 2076-9.

*cresc.*

*molto cresc. accel.*

*cresc.*

*rit.*

2076-9

*a tempo*

*Volante (Flying—swiftly)*

*con duolo* *dim.*

*con duolo* *dim.*

*Volante*

*con duolo* *molto rit.*

*p una corda* *amorzando (dying away)*

*con duolo* *amorzando (dying away)* *molto rit.*

*una corda*

**Con Bravura (With boldness—dash)**

*tre corde*

Allargando (*Growing slower*)  
Pomposo (*Majestic, dignified*)

♩ — 60.  
Grandioso (*In a lofty manner*)  
Pomposo.

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Con anima. (*Animated*)

Con tutta la forza (*With full power*)

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